

UPSTAIRS CLUB

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Chicago, Illinois

An Educational Group

1950 - 1965.

"We must always change, renew, rejuvenate ourselves; otherwise we harden."

- Goethe

When we moved the school to Madison street in 1950 many of our friends frowned on the idea of a school on 'west Madison street' - 'tis true that it was not the most desirable location but it was certainly one of the few available places to rent for a school. All evidence of the old Chess Club had to be erased and it was not until the building was painted a few years ago that the 'Attic Kitchen' was obliterated from the front of the building. Under our welcome door mat you still can find 'Yen Hong Lo' embedded in the tile.

Since that September day in '50 Madison street has been in constant change - from the world's busiest corner at State & Madison to Madison & Wells (the world's busiest at 5 P.M.) change and renewal has been the order of each year. We have many uncertain moments about our own permanence at 185.

The old Boston Store was about the first to go - reversing the now usual procedure of one large concern displacing 50 smaller ones - the Boston Store Building is now many shops and restaurants. McVickers Theatre across the street where the famous actor Edwin Booth was once shot at during a performance was a closed theatre in the early 50's. It is now a popular long run film house. The Federal Savings Bank Building has been enlarged and remodeled - their beautiful window displays from time to time of photographs from the Chicago Historical Society, art - pressed glass and various collections make the corner an attractive one. "The Old Mares Nest" - the Brevoort Hotel is now a beautiful modern glass fronted building. St. Peters Church has replaced what was Kid Howard's Gym. Long before it was the old LaSalle Theatre. In our own block the shops and restaurants have improved and expanded. Wilt Luggage Shop beneath us is replaced by one of the most attractive dining rooms on the street. And now the biggest change of all - the

wrecking of the entire block containing the Morrison Hotel to build the 60 story First National Bank Building. Our own building nestled between two tall structures has changed owners 4 or 5 times since 50... it now seems well ensconced with its present owners - we just may be the very last small building in the loop. The school at its present size could never function in its previous locations - the Stevens Building or the Old Grand Theatre which is now part of the new Civic Center.

Now going on our 15th year on Madison street we cannot imagine being anywhere else - near all the major railroad stations - the L and bus lines it is more accessible for students than previous locations. There is no shortage of restaurants to eat - easily 12 within the block - Hotels - Book stores - Drug stores - clothing - Bakeries - record stores - and at 8:30 AM millions of people walking east and at 5 PM millions walking toward the west.

We have a time keeping our various periods of the school clear - Opera Days - Oak Park - Berwyn - Riverside - State Street - Stevens Building - Old Grand and 185. At Xmas they all seem to blend together for students of every period stop in to see us...Literally thousands of cards arrive and it is heart-warming to read their messages - cards without messages we wonder about.

Holiday visitors this year included SANDY & EDDIE GILSON - CHAUNCE CONKLIN and entire family - RUTH AN KOESUN - KAREN KRYCH & JOHN KRIZA home for two weeks rest before a second and heavier season with BT - TONI KUTYNA home from Art School and especially happy to be back in ballet classes - KAREN FAHRENBACH FINNEGAN who now lives in one of the far suburbs - JUANITA GARBER WEIR looking as fresh as the day she came in out of the Ozarks - also home from school were ELIZABETH WINEBERG - CHARLOTTE JONES - JOAN MANSFIELD & EILEEN BARNETT...one of the main reasons for Xmas cards seems to be keeping up on the younger population - MARIE MURPHY announced her eighth recently - remember BETTY BRAMHALL PETERS - her card

had five little names after papa and mama - ERICA BUSCK BOLEN has three active young boys - KAREN ROSE SEKAFITZ is expecting her second...JANICE MC CALEB is expecting her first in about two months...one of the real fun parties of the holiday season was the LA POINTE party where old timers MARY & EMIL VANDAS - MARGOT KOCHÉ - CHARLES & JANE BOCKMAN - STONE & CAMRYN enjoyed the hospitality of KITTIE & ARTHUR LA POINTE...we enjoyed a very brief visit with KELLY BROWN on his way home to New York from Las Vegas shortly before Xmas...PAULA PERRINE writes that she is kept very busy with her modeling and still enjoys this work...JOETTA CHERRY wrote from Australia - she is still dancing Mary in the Black Nativity company ...JIM MOORE is the assistant choreographer for "Kelly" which has not hit New York as yet...DARREL NOTARA was hospitalized and had a serious operation about Thanksgiving time...we hear but not directly that he is on the mend...friends of JEAN KUDLA were shocked to hear of the death of her husband about the middle of January...Jean is left with two small children - a boy and a girl ...early in December we were grieved to hear that BERNADINE CROIS had passed away...we will always remember her fantastic energy and her beautiful tights which she made for many of our ballets...especially for Alice in Wonderland...there was nothing she could not conceive or make on the spur of the moment...all this time giving many free hours to the Red Cross and making tights for the skating shows as well...her grand daughter BERNADINE OATES had been one of our early proteges...FRUMETH HIRSH has a bit of very good news...she is now on full Scholarship at DePaul having won the Kramer scholarship...she is soon to give another song recital...oddly enough - JUDI WEST was one of those 'damned Angels' in a performance of Hansel and Gretel at St. Alphonsus on Dec.28th, 1956...on Dec.28th, 1964 she was opening at the Blackstone Theatre in "After the Fall" playing the part of Maggie (Marilyn Monroe)...despite the battle between the critics and the New York Repertory Theatre the play is being enjoyed by the Chicago public and JUDI is easily the audiences favorite - she is doing a great job and is certainly on her way now... JUDI was also in The Story of Ferdinand in June 1957 as a flower and in January 1958 in same ballet as one of the lovely ladies

...KAREN KRYCH was one of the Canaries in that same performance on Dec.28th, 1956... she is now a very busy girl in Ballet Theatre...KELLY BROWN who has been helping Agnes De Mille with one of her ballets for B.T....KELLY writes "Agnes work is, as yours, such that requires fewer people who can dance than dancers who can be people. There are some in the company but it's a struggle to weed them out. Find them out, actually, for it's amazing how reluctant they are to reveal themselves. In one of her ballets she has KAREN KRYCH in the most important female part. The part requires a girl to be attractive, feminine, an actress, a comedienne (very important), participate in a square dance which is charming only because of its simplicity (we're having trouble finding people for this) plus she has to dance. Karen has not let Us (the school) down once in any one of the above described requirements. She's an amazing talent."...The two programs given on the 27th and the 28th of December at St. Alphonsus gives a slight idea of the wealth of young talent in our school at this moment...if only there were more Sundays in each week to rehearse and work on ballets ...then too if only we had more ticket sellers like the BADOLATOS, SORKINS AND THE CHESHIERS...there were those in the cast who did not sell more than two tickets... however the schools programs in the past are the best salesmen...and this one turned out to be one of our better ones with no outside stars to help out - just the younger ones...the double casting of Hansel & Gretel was a headache to rehearse...however it was highly interesting and in every case those chosen for leading roles measured up and in each case gave some justification for having been chosen...the Monday evening performance hit a high level of perfection and was no doubt the best Hansel & Gretel ever given...most prominent in the program were CARREN CHESIER, ALEXIS HOFF, NAOMI SORKIN, DEAN & BILL BADOLATO, DERBY KRYCH and JERRY WISNIEWSKI...greatest progress in the past year was made by JUDY CONWAY, BILL BADOLATO and JERRY WISNIEWSKI ...the evenings cast was too numerous to mention all the names here...the next program is slated for MAY 14th...rehearsals are already in progress for this program... MR. STONE will be leaving very soon for New York to restage his ballet - "L'Inconnue"

for Ballet Theatre...its first showing will be March 30th at the new State Theatre... a new score has been written by Hershey Kay, scenery by Jack Brown and costumes by Ann Roth...the ballet is certain to be seen here in Chicago when Ballet Theatre comes to the Opera House April 19th...save your money for the occasion...PAUL HANSEN who has taken many of our best pictures is critically ill in the Veterans Research Hospital...and MADELENE HARGADON is having another operation on her foot and will be out only a very short time we all hope... be sure to read the article in the February Dance magazine on CHARLES BOCKMAN where he blasts Chicago's appreciation of its creative talent...he is so right.

ON THE ART OF LISTENING.

"Most of us like to hear ourselves talk. Perhaps this is true because no matter what else we think, we are actually talking about ourselves. Yet this urge to talk leads to so much emptiness, and meaningless chatter that it would be most illuminating were it possible to stand on the sidelines and listen to ourselves."

- Barbara Dominick.

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Talk to a man about himself and he will listen for hours.

- Disraeli.

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Speak in order that I may see You.

- Socrates.

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Empty barrels make the most noise.

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None so deaf as those who will not hear.

- Matthew Henry.

There is an art of listening. To be really able to listen, one should abandon or put aside all prejudices, pre-formulations and daily activities. When you are in a receptive state of mind, things can be easily understood; you are listening when your real attention is given to something. But unfortunately most of us listen through a screen of resistance. We are screened with prejudices. Whether religious or spiritual, psychological or

scientific; or with our daily worries, desires and fears. And with these for a screen, we listen. Therefore, we listen really to our own noise, to our own sound, not to what is being said. It is our inclination, our resistance, and, reaching beyond the verbal expression, to listen so that we understand instantaneously. That is going to be one of our difficulties.

- J. Krishnamurti.

A REPRINT from a Bulletin about two years ago. Since its printing most of our problems with young people in the 16 to 21 age bracket has been the lack of these traits. Any one of them missing is bad enough but when most of them are missing things are bad.

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EMOTIONAL IMMATURITY.

Dr. Menninger indicates that the reason most people fail is because of emotional immaturity. Below we are reprinting what he listed as six qualities of character you should work for to gain maturity. They are very applicable to success in dance as well. Especially, in Ballet, refinement of all human traits is part of the training.

Personality traits, of course, can't be weighed or measured exactly. Nevertheless we know there are certain important and desirable qualities present in all normal, mature and well-adjusted people.

These qualities are real. They can be recognized in other people. Knowing what they are, you can also in some degree look for them in your own personality. Here is the list ...

1. SINCERITY: Some people we know - very few - always have all their cards face up. We know where they stand and where we stand with them. There is no sham, pretense, hypocrisy, apple-polishing, uncertainty, show, arrogance or equivocation. They are real all the way

through. This is an essential ingredient in getting along with people.

2. **PERSONAL INTEGRITY:** Perhaps this character trait of an individual isn't greatly different from sincerity because unless one is sincere, he can't have integrity. On the other hand, it does refer to very special qualities of decency, honesty, loyalty, fair play and honor. An individual with a real responsibility and dependability. He is sound. He keeps his promises. He lives up to his commitments.

3. **HUMILITY:** If one picks out the great leaders of our present or our past, one invariably finds the character trait of humility. Maturity is usually combined with modesty. Never is it present in the smart-alecks, the know-it-alls, the self-appointed saviours, nor the persons who know the answers before they hear the questions.

4. **COURTESY:** This means much more than just being thoughtful or polite to other people. It means tolerance. I want to worship my God in my way and give my full approval to worship your God in your way. I have my eccentricities and peculiarities and I approve of your having yours. You are just as good as I am, and I'll respect your right to

speaking your piece even if I don't agree. This is courtesy in its largest sense. Can you, under pressure, remain gracious, considerate, courteous?

5. **WISDOM:** There isn't any escape from the fact that, even though an individual might be sincere and humble and courteous unless he has the wisdom to make the right decisions and actions, to do the right things at the right time, to give the correct guidance and counsel when it is indicated, he doesn't get along with people.

6. **CHARITY:** Maybe this is the most important attribute for any personality. In its broadest interpretation it means the capacity to love. It implies the acceptance of the fact we all have weaknesses, we all make mistakes. To be able to get along with people requires the charity of forgiveness. Are you big enough and generous enough to love your neighbor as yourself?

Take a good look at yourself for the presence or absence of these qualities. That will help determine how mature you are. And, speaking as a doctor, I can say maturity is essential if you are to get along with people and be truly happy and successful.

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